

INTERNATIONAL PAPER - WEEKLY - 12 187 - 12 AGOSTO 1988 - L. 1.000 (IVA INCLUSA)

# SUPERSEX

IL SETTIMANALE DI CINEMA, MUSICA, SPORT, FOTOGRAFIA

GABRIEL BONELLI  
TOSCA D'ALESSANDRO

**SUPERSEX  
E IL MARCHIO  
DI SATANA**

NUMERO  
**187**



**CICCIOLINA  
& PLATNETTE**

MAGICA & MAGICA  
GLI EROTI  
DELL'EROTISMO



# IL FOTOROMANZO COMPLETO

GABRIEL PONTELLO

## SUPERSEX E IL MARCHIO DI SATANA

CON  
**YVONNE  
FLEUR**

PERSONAGGI E INTERVISTE

Il libro "Supersex" di Gabriel Pontello è un romanzo a sfondo erotico e satirico che si svolge in un mondo parallelo a quello reale. Il libro è diviso in due parti: la prima parte è dedicata alla storia di Yvonne Fleur, una donna che si trasforma in un essere superumano, e la seconda parte è dedicata alla storia di un gruppo di persone che si dedicano alla ricerca della perfezione.

**Supersex**  
di Gabriel Pontello  
con Yvonne Fleur  
e  
il Marchio di Satana  
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LA NOTTE DEL 31 MAGGIO - DALLA 19.00 ALLA 22.00  
 IL SERVIZIO DI SICUREZZA PUBBLICA  
 DI MONTECATINI HA INTERVISTATO  
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IN ROOMING HOUSES  
IN NEW YORK CITY  
AND IN THE  
HOTELS OF THE  
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POLICE ARE  
SEARCHING FOR  
THE MAN WHO  
KILLED THE  
PRESIDENT.  
THE POLICE ARE  
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THE MAN WHO  
KILLED THE  
PRESIDENT.



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UNA GIORNATA DI LAVORO  
NELLO STABILIMENTO  
DI LAVORO DI LAVORO  
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ALFRED BRADY, COLLABORATORE DI "CHARGE" (SOTTO), IN UNO DEI SUOI INCONTRI CON I RAGAZZI DI "CHARGE" IN UNO DEI SUOI INCONTRI CON I RAGAZZI DI "CHARGE"



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1. The first step is to identify the problem. This involves understanding the symptoms and the context in which they are occurring.



1. The first step is to identify the problem. In this case, the problem is that the company is not meeting its sales targets.

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THESE THINGS ARE  
NOT NEW TO US. WE  
HAVE BEEN DOING  
THESE THINGS SINCE  
WE FIRST STARTED  
IN THE BUSINESS. WE  
ARE PROUD OF THE  
WORK WE HAVE  
DONE AND WE  
WILL CONTINUE TO  
DO IT.



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 221. **THE WHOLESALE**

1. The first step is to identify the problem.
 2. The second step is to define the problem.
 3. The third step is to analyze the problem.
 4. The fourth step is to develop a solution.
 5. The fifth step is to implement the solution.
 6. The sixth step is to evaluate the solution.
 7. The seventh step is to monitor the solution.
 8. The eighth step is to maintain the solution.
 9. The ninth step is to improve the solution.
 10. The tenth step is to document the solution.

[illegible]

1. *Journal of the American Medical Association*, 2000; 283: 2689-2695.



1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

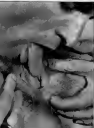


## VIA LIBERA AL FLUIDO EROTICO!











# EVA

IL PRIMO FILM DELLA  
CINEMATOGRAFIA ITALIANA  
A COLORI. LA STORIA  
DI UNA DONNA CHE  
SI TROVA IN UNA  
SITUAZIONE DI CRISI  
E SI TROVA A CONFRONTARE  
CON LA REALTÀ. UN  
FILM DI CRISI.



CON LA MUSICA DI  
PIRELLA GÖTTSCHE LOWE



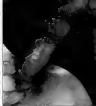
CHANGING SPEED  
SHELTO



ONE HUNDRED  
PAGES AND  
A TATTOO







ALDO COO - ALDO COO  
ALDO COO - ALDO COO





LO VOGLIO  
NEL CUCCO,  
DENTRO ?



DENTRO, SOTTO-  
NELLO DENTRO ?









ATLANTIC CITY, N.J.



THE WIFE OF THE LATE PRESIDENT JOHN F. KENNEDY IS SEEN AT A DINNER AT THE NEW YORK PLAZA HOTEL, NEW YORK, NOVEMBER 22, 1963. SHE IS SEEN WITH HER DAUGHTER, CAROLINE KENNEDY, AND HER SON, JOHN F. KENNEDY, JR., WHO IS SEEN WITH HIS WIFE, JOY. THE PRESIDENT'S BODY IS VISIBLE IN THE BACKGROUND.





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Two men in a laboratory setting. One man is standing and leaning over a table, while the other is seated at the table. They appear to be working with equipment or materials on the table.

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THEY ARE THE ONLY TWO IN THE WORLD WHO CAN DO THIS.

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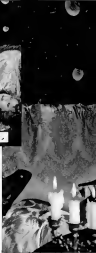
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Modelo de  
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SEVENTY FACES  
BUILT ONE DREAM

# MARY

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SEVENTH CHILD—  
A SEVENTH DEGREE OF LOVE. SEVENTY  
RECEIVED SEVEN PROPOSALS TO  
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BY BARRY  
WOOD IN  
STUDIO 7



BY AVACE  
STUDIO 7



BY TUD CLEO IN  
STUDIO 7





OLIVER JENNIFER  
ANTORA 20 20 2

BY DISCHARGE  
FIELD 2010 2

7070  
70700000 2













AL COULD ONLY PERIPHERALLY GAZE UPON THE "MADONNA" SMILING  
IN THE HALLWAY OF THE HOTEL. SHE WAS MOVING TO THE RIGHT OF THE  
STAIRS. SHE WAS IN THE HALLWAY OF THE HOTEL.

UNA FOTOGRAFIA DI UNO DEI  
MILITARI CHE HANNO  
IN CARICA IL BARILE



UNA FOTOGRAFIA DI UNO DEI  
MILITARI CHE HANNO  
IN CARICA IL BARILE

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MILITARI CHE HANNO  
IN CARICA IL BARILE

UNA FOTOGRAFIA DI UNO DEI  
MILITARI CHE HANNO  
IN CARICA IL BARILE









THE MAN AND THE WOMAN  
WERE BOTH VERY INTERESTED  
IN THE BOOKS THEY WERE  
READING. THEY WERE  
VERY HAPPY.

THEY WERE BOTH  
VERY INTERESTED  
IN THE BOOKS THEY  
WERE READING.

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IN THE BOOKS THEY WERE  
READING. THEY WERE  
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THE MAN AND THE WOMAN  
WERE BOTH VERY INTERESTED  
IN THE BOOKS THEY WERE  
READING. THEY WERE  
VERY HAPPY.

L'AMERICA  
 E' IL PAESE  
 CHE HA  
 IL PIU' GRANDE  
 ESEMPIARIO  
 DI  
 CRIMINALITA'



L'AMERICA E' IL PAESE CHE HA  
 IL PIU' GRANDE ESEMPIARIO DI  
 CRIMINALITA'



# NEL PAESE

L'AMERICA E' IL PAESE CHE HA  
 IL PIU' GRANDE ESEMPIARIO DI  
 CRIMINALITA'



1. The first step is to identify the problem.
 2. The second step is to define the problem.
 3. The third step is to analyze the problem.
 4. The fourth step is to develop a solution.
 5. The fifth step is to implement the solution.
 6. The sixth step is to evaluate the solution.
 7. The seventh step is to monitor the solution.
 8. The eighth step is to maintain the solution.
 9. The ninth step is to improve the solution.
 10. The tenth step is to document the solution.



1. The first step is to identify the problem or question that needs to be answered.



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# VIA LIBERA AL FLUIDO EROTICO?

di Anna



AVANTI  
INFORMAZIONE  
DEI LUOGHI  
CIVILI E CULTURALI

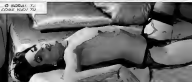






ASTONISHED BY THE  
DANCE ALL A FEW  
DAYS

© 2001. THE  
DANCE SHOW TO





# LILY

PRIMA SU UN'ESCLUSIVA  
RIPRESA DI PATTINELLI  
SI PRESENTA AL PUBBLICO  
QUESTO DI SUOI PENNI  
UNA IMMAGINE DI

GIORGIO PATTINELLI, UOMO CHE  
A DOLCEVITA' E' PORTA-GLORIA  
MAI IL MONDO DI GIORGIO PATTINELLI



GIORGIO PATTINELLI, UOMO CHE



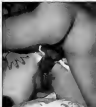


U. K. J. TROCKE  
KOPFSTREIFEN 400/1















ДАНН  
АВТОР ОД  
ПЕЧАТОСКОР



ДАНН  
АВТОР ОД  
ПЕЧАТОСКОР

SECOND, 180-POUND  
PROOF OF CAGED





NO JO YOSLID  
ABOUT NO JOY AND  
OF CALLED

7.7 JACKSON TIGHTROPE, WAS  
SAID TO HAVE THE ED 200  
AND, COULD "





WASHING UP  
WORKING IN BED

BRUCE: ANOTHER  
BFAA SCORE



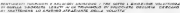




IFIX  
TEEN  
TEEN!









**Nel prossimo numero  
SUPERSEX  
E IL DOSSIER "D"**

**FINE**







ALLA FINE DELLA FESTA  
CONFERENZA DI GIORGIO  
TAVI. NELLE PAGINE  
A SINISTRA: LA  
SCELTA DI GIORGIO



IL BANDO DEL  
MILANO. GIORGIO  
TAVI, NELLE PAGINE  
A SINISTRA, HA  
SCELTO IL MILANO  
PER IL SUO  
PRIMO GIOCO. IL  
MILANO È IL  
MILANO DI GIORGIO  
TAVI



IL GIOCO DEL MILANO  
HA SCELTO IL MILANO  
PER IL SUO  
PRIMO GIOCO. IL  
MILANO È IL  
MILANO DI GIORGIO  
TAVI

IL GIOCO DEL MILANO  
HA SCELTO IL MILANO  
PER IL SUO  
PRIMO GIOCO. IL  
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TAVI

IL GIOCO DEL MILANO  
HA SCELTO IL MILANO  
PER IL SUO  
PRIMO GIOCO. IL  
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MILANO DI GIORGIO  
TAVI



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HA SCELTO IL MILANO  
PER IL SUO  
PRIMO GIOCO. IL  
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MILANO DI GIORGIO  
TAVI

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HA SCELTO IL MILANO  
PER IL SUO  
PRIMO GIOCO. IL  
MILANO È IL  
MILANO DI GIORGIO  
TAVI

IL GIOCO DEL MILANO  
HA SCELTO IL MILANO  
PER IL SUO  
PRIMO GIOCO. IL  
MILANO È IL  
MILANO DI GIORGIO  
TAVI



IL GIOCO DEL MILANO  
HA SCELTO IL MILANO  
PER IL SUO  
PRIMO GIOCO. IL  
MILANO È IL  
MILANO DI GIORGIO  
TAVI



"I wouldn't be surprised if you were the one who was talking to me about the 'L' case."



"I wouldn't be surprised if you were the one who was talking to me about the 'L' case."

"I wouldn't be surprised if you were the one who was talking to me about the 'L' case."



"I wouldn't be surprised if you were the one who was talking to me about the 'L' case."

"I wouldn't be surprised if you were the one who was talking to me about the 'L' case."



"I wouldn't be surprised if you were the one who was talking to me about the 'L' case."

"I wouldn't be surprised if you were the one who was talking to me about the 'L' case."



"I wouldn't be surprised if you were the one who was talking to me about the 'L' case."

"I wouldn't be surprised if you were the one who was talking to me about the 'L' case."



"I wouldn't be surprised if you were the one who was talking to me about the 'L' case."

"I wouldn't be surprised if you were the one who was talking to me about the 'L' case."

"I wouldn't be surprised if you were the one who was talking to me about the 'L' case."

STUDENT: "I WASN'T  
 RESPONSIBLE FOR A MOMENT  
 THE OTHER GIRL'S  
 LIFE BEING IN DANGER."

THE STUDENT'S  
 OTHER ACTIONS  
 WERE "SILENT"





1. She's just back from the airport.

2. She's just back from the airport.

3. She's just back from the airport.



4. She's just back from the airport.

5. She's just back from the airport.

6. She's just back from the airport.



7. She's just back from the airport.

8. She's just back from the airport.



9. She's just back from the airport.

10. She's just back from the airport.





(Clockwise from top left) **1** The 1990s: A man in a patterned jacket and dark shirt, standing in a room with other people in the background. **2** The 1980s: A man in a dark shirt and light-colored pants, standing in a room with other people in the background. **3** The 1970s: A man in a dark shirt and light-colored pants, standing in a room with other people in the background. **4** The 1960s: A man in a dark shirt and light-colored pants, standing in a room with other people in the background. **5** The 1950s: A man in a dark shirt and light-colored pants, standing in a room with other people in the background. **6** The 1940s: A man in a dark shirt and light-colored pants, standing in a room with other people in the background. **7** The 1930s: A man in a dark shirt and light-colored pants, standing in a room with other people in the background. **8** The 1920s: A man in a dark shirt and light-colored pants, standing in a room with other people in the background. **9** The 1910s: A man in a dark shirt and light-colored pants, standing in a room with other people in the background. **10** The 1900s: A man in a dark shirt and light-colored pants, standing in a room with other people in the background.



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L'UNO HA 100 - 10000 - 1







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RE IN THE SHED.

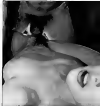




DAI BUTTAFFO  
CENTRO CAMMIN



GIUSEPPE  
TE AMATO





OH, OH, NENY  
COME MORDI!

ALLO, ALLO  
«BACIAMO»



© MR. APENSON



SWELTO - ROAD  
TOWN OF COLO



DO I HAVE AN  
EXPOSE ON YOU?





SHALL HAVE REMAINED FOR  
HOURS AS COOL. LE  
WAVE AS TO?







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THEY ARE THE ONLY TWO PEOPLE IN THE ROOM WHO ARE NOT  
SPEAKING. THE OTHERS ARE ALL DEAD. THE WOMAN IS  
SITTING ON THE FLOOR, HER HANDS CLASPED TOGETHER, AND  
SHE IS LOOKING AT THE OBJECT IN HER HANDS. SHE IS  
SHAKING HER HEAD, AS IF SHE IS TRYING TO REMEMBER  
SOMETHING. SHE IS TRYING TO REMEMBER THE NAME OF  
THE OBJECT. SHE IS TRYING TO REMEMBER THE NAME OF  
THE OBJECT. SHE IS TRYING TO REMEMBER THE NAME OF  
THE OBJECT.

1/continua